



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

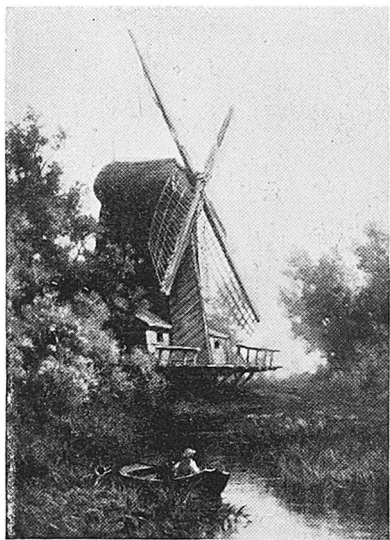
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## WIND AND WATER AS PICTORIAL ELEMENTS

BY GEORGE PARSONS LATHROP

*With original illustrations by A. F. Bunner.*



THE APPROACH TO THE MILL

It is a curious reflection, how great a part the elements of wind and water play in pictorial art. Lake and river, the seashore, the stormy or peaceful marine;—the wing-like charm of ship-sails, the daylight or the dream of Venetian lagoons, the steady, peaceful quaintness of old wind-mills in Holland or on Long Island;—what endless interest and gratification these have yielded both to painters and spectators!

The wind, to be sure, is not visible, but the things, which depend upon its action, the appliances made to use it, are present and suggest it, and have a constant fascination. May we not regard this as one more instance of the power of suggestion, and an example of the truth that the unseen has an influence even on the most graphic representation of the visible?

If the moral query here be thought far-fetched, a like accusation cannot be brought against A. F. Bunner's pictures, except in the sense that the themes of some of them come from a distance, for he has studied and sketched widely in Europe.



MORNING IN VENICE

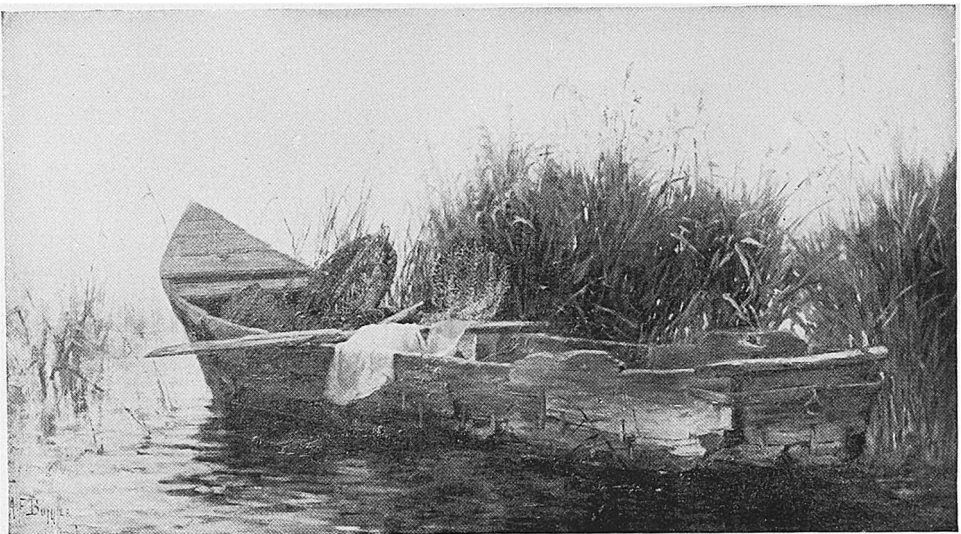
Here we have the Holland windmill, with its long crossed arms and latticed wings, in a fresh and effective guise with its bordering foliage and platform over-looking a stream, and a lazy boat in the lazy water below. And next comes Venice. What, again? Yes. One might as well expect an artist to tire of the sky and clouds as of the ever-changing beauty of the Queen of the Adriatic.

Besides, in this case, Mr. Bunner has given us in foil or contrast to his dimly glimmering distance, with the large white-domed mass of Santa Maria della Giudecca, a richly-composed group of round-prow'd, high-gaffed sloops, and some small boats, which form an effective balance to the remoter steamer and other craft on the right. It is a "Morning in Venice;" but the subtleties of color are translated, in the reproduction, into a soft and delicate scheme of pearl and ebony.

A notable trait in Mr. Bunner is his originality and skill in choosing the point of view; and this is shown again in his "Mill at Dort, Holland;" which, in fact, seems in the picture to be a twin mill; the one a little beyond looming like a shadow of the nearer; repeating with slight variation its form and lines, with a happily echoing effect. The slant-roofed store and dwelling-structure in the foreground, also, was well-invented if not found, for it adds stature and dignity to the windmills.



A MILL AT DORT, HOLLAND



A LAKE FISHERMAN'S BOAT, BAVARIA



THE ROEDOR THOR, ROTHENBURG

His architectural studies—the “Roedor Thor” in once little known but now more famous Rothenburg; and “A Venetian Canal”—are also delightfully fresh in their presentation. At first glance, to be sure, the inexperienced might fancy that with such wealth of tower and gable, peaked roof and pinnacle, arch spire and balustrade, cornice and mul-lioning—no one could fail to bring an agreeable and novel result out of ancient material.

But it is with wealth of artistic material as with pecuniary wealth. It may be squandered without procuring any adequate return, or it may be used in a pinched manner which gives an impression of meanness, however well intended the economy be. Only the practised hand, a well balanced temperament and a wise judgment, can so control and dispense these opulent quantities as to place before us on the canvas precisely what we ought to have, without waste, satiety or (at the contrary extreme) penuriousness.

It is just these qualities of skill, temperament and decision that Mr.

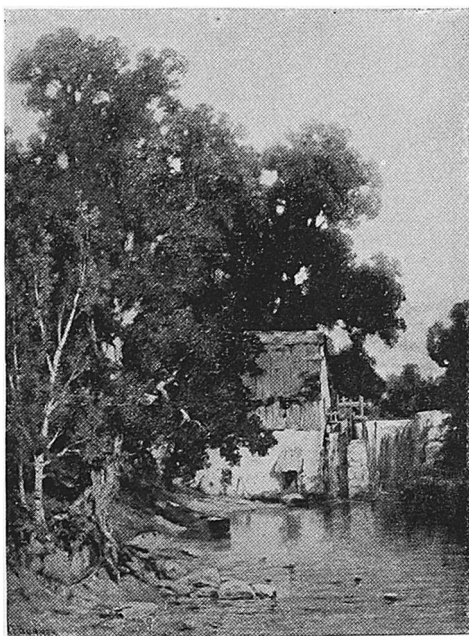


A VENETIAN CANAL

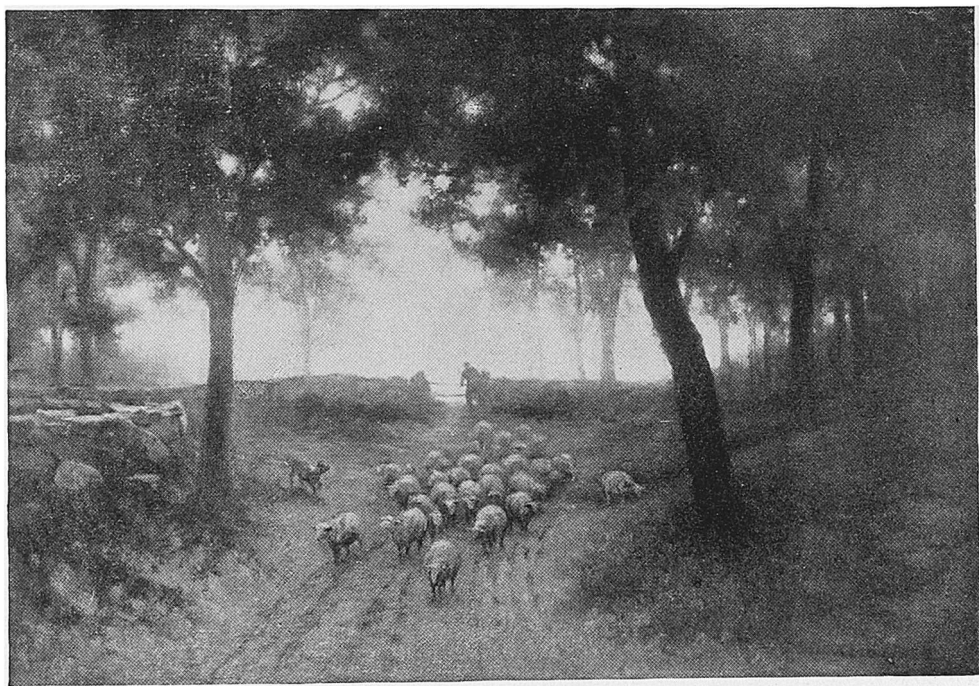
Bunner exhibits, or rather, modestly possesses, and of which he gives us the benefit. This is what I meant by his originality in point of view; and to this must be added mastery of treatment after the theme has been selected.

His more purely idyllic mood is exemplified in the two pieces, "An Old Mill in Bavaria," and "The Return of the Flock;" where perhaps we do not find so much that is distinctive in choice or arrangement, but still a great deal of fineness and sweetness in the modulation of light and shade.

In the "Casa Dorio, Venice," we are again recalled to a seeming ease of novel perception and graceful adjustment of details and main elements, that nevertheless involves fine discernment and constructive power. The sudden spring of a tall fir-tree against the white tile-roofed Italian house, with three slim arched windows and shadowed buildings to the right; the dainty curve of the bridge-parapet;—the long steps; the peasant-clad figures loitering there; and the deep canal and gondola below the bridge-arch; all these go to make up what

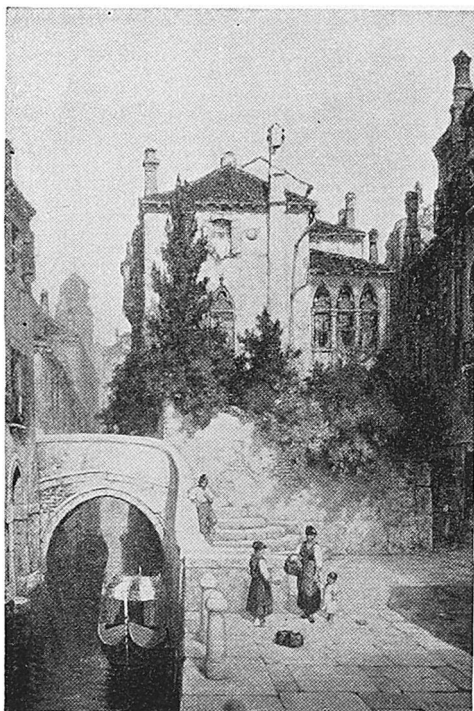


AN OLD MILL IN BAVARIA



THE RETURN OF THE FLOCK





CASA DORIO, VENICE

seems to me a most fortunate composition,—a composition that not only satisfies, but also inspires and poetizes the mind.

“ Too surely

Know I where its front's demurely  
Over the Guidecca piled ;  
Window just with window mating,  
Door on door exactly waiting,  
All's the set face of a child :  
But behind it, where's a trace  
Of the staidness and reserve,  
And formal lines without a curve,  
In the same child's playing-face ?  
No two windows look one way  
O'er the small sea-water thread  
Below them.”

And then we come to “ Dutch Boats on the Scheldt.” Again the murmur and the breathing of the water and the wind ; those two great elements that surround our life and enter into it and flow through art !

The pictures that have suggested the remarks that I have set down are here, and as open to your examination and

comment as to mine ; it may seem needless, therefore, to say so much about their purport and their details. The explanation of why I have done so, if any explanation is needed, is my belief that one cannot thoroughly understand and enjoy good art unless one meditates upon it and sometimes sets down one's meditations in words.



DUTCH BOATS ON THE SCHELDT